



Updated February 2025

# Corporate Brand Guidelines 2025



## Why Brand Management Matters

Maintaining and supporting a strong corporate design is critical to the vitality and success of our brand.

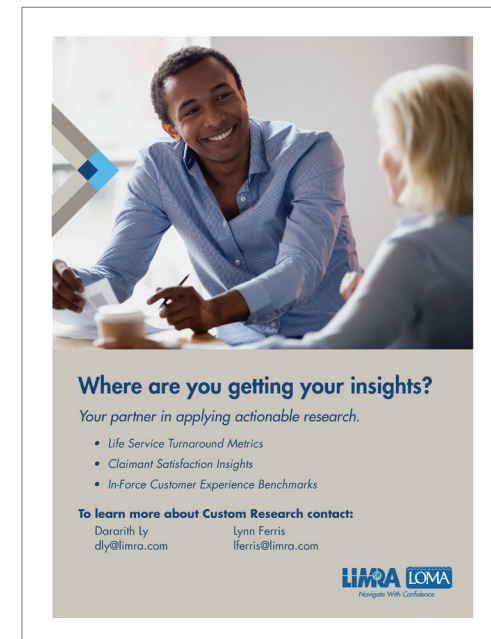
Consistency, continuity, and adherence to guidelines in the application of the LIMRA and LOMA brand personality is crucial to establishing strong brand awareness and loyalty. Uniformity of the visual components on every communication piece is important — it reinforces the image, personality, and visibility of our brand.

As with all brands, ours continues to evolve. For many years, there have been inconsistencies and visual gaps among (more than two) our various brands. In order to address these visual differences, we have developed a brand style guide that links our old brand approach with the new direction we are pursuing. This allows us to begin evolving our brand while providing a consistent and cohesive corporate design.

Following established design criteria and best practices, this brand style guide provides design and implementation guidance for consistent execution of all branded materials.



Email Banner



Fact Sheet Flyer

## The Promise We Make

A successful brand is more than a logo, more than a tagline, and more than advertising. Those things may be part of branding, but our brand is something bigger. It's who we are and what we stand for in the market.

The LIMRA and LOMA brands are the reputation we earn when we deliver on this promise:

*LIMRA and LOMA identify trends and anticipate the impact on customers, distribution, and products to help you navigate a changing marketplace.*

It's a promise neatly condensed in our company's tagline, *Navigate With Confidence*.

### MINIMUM SIZE WITH TAGLINE



Remove tagline from logo when minimum size requirements cannot be met.

## Using Our Tagline

Use the tagline the same way every time — without alteration.

The tagline is an essential part of our company's brand. It's an integral part of our logo and should not appear as a graphic element separate from the logo.

If the tagline must be referred to in body copy, it should be italicized and the wording, punctuation, and capitalization should be unaltered: *Navigate With Confidence*.

At this time the tagline is not used on member-facing international materials.

Logo with stacked tagline is used in vertical and narrow spaces where the one-line tagline will not fit.



## Logos

Proper use of the logos is essential to maintain consistent recognition of our identity and brand. Do not stretch or distort. Our logos must be free from the impediment of other visual elements to ensure legibility and the integrity of the logo.

- Always leave a significant area of isolation (clear “white space”) around the logo, equal to the height of the LIMRA or LOMA logo on all sides
- The logo should never appear within text or as a background image
- The logo should be placed on covers of printed materials so it is visible but unobtrusive
- When using the logos on a background, make sure there is enough contrast for the logo to be legible
- Don’t place a logo over a photograph unless it appears over a solid part of the image
- Logos can only be reversed out of the primary brand colors LOGO BLUE and BLUEBERRY
- TAGLINE: Do not use logos with tagline on materials for use outside of North America

NOTE: The copyright at the bottom of collateral is ©2024 LL Global, Inc. (never LIMRA and LOMA).

### PREFERRED LOGO TREATMENTS



NOTE: LIMRA logo should always be placed to left, LOMA logo to the right when used in a combined set.

Spacing between logos within grouped logo sets should be consistent.

*Product logos should not appear in the same area with our logos.*



## Respect the Logo, Respect the Brand

The integrity of our logo depends on consistency. Therefore, display the logo as it is meant to appear, without altering it in any way. That means we should avoid tampering with its size, its text, its graphic features, or any of the other elements that make our logo the unique visual expression of our brand.

On the right are some examples of ways that deletions, additions, rearrangements, and embellishments can damage the logo.

Sometimes, however, it may be necessary to resize the logo.

- In a Word document, resizing the logo while holding down the shift key will keep the height and width in proportion
- To protect our brand and comply with our brand guidelines, co-brands SHOULD NOT be integrated or “locked up” with our logos. Instead, they should be placed separately but prominently where it makes sense based on the communication



Fact Sheet Flyer



Email Banner

## Core Swatch Color

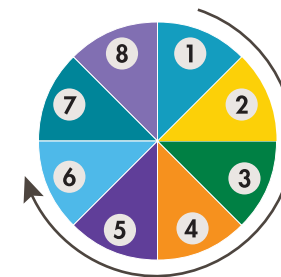
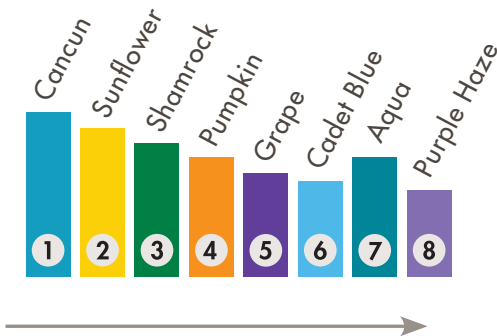
Brand colors and their proper application are a vital component of creating a corporate design that ensures recognition by the audience of that brand, service, or product. Only official brand colors may be used.

LOGO BLUE or BLUEBERRY is to be applied as the primary color, with all other swatches acting as accent or secondary options. Consistent use of the primary color as the dominant hue in collateral reinforces our corporate design and brand.

LOGO BLUE PMS 2945	BLUEBERRY PMS 294
95/65/11/1 0/95/158 <b>005F9F</b>	100/69/7/30 0/67/123 <b>00427C</b>
PRIMARY	

The three color swatch rows represent our core brand colors.

Charts use only colors from the second and third rows (beginning with Cancun, ending with Purple Haze; eight colors total) in order of colors shown from left to right. All chart labels must be in black.



STANDARD NAME PANTONE COLOR	CANCUN PMS 7459	SUNFLOWER PMS 109	SHAMROCK PMS 7726	PUMPKIN PMS 144	GRAPE PMS 266
CMYK RGB FORMULA HEX CODE	72/9/9/13 18/157/192 <b>0A9DBF</b>	1/16/100/0 255/209/3 <b>FFD100</b>	100/0/93/29 0/129/69 <b>007B4E</b>	0/51/100/0 247/146/30 <b>ED8C00</b>	76/90/0/0 96/63/153 <b>614098</b>
CADET BLUE PMS 2915	AQUA PMS 3145	PURPLE HAZE PMS 2655	SHADOW PMS 402	STEEL PMS 405	CLOUD PMS 400 50%
60/9/0/0 82/185/233 <b>62B6F3</b>	100/10/29/20 0/133/153 <b>1C8094</b>	54/61/0/0 130/112/179 <b>8270B3</b>	13/16/21/36 153/146/138 <b>9D9795</b>	26/31/35/72 78/69/64 <b>4D4640</b>	3/4/6/8 226/222/217 <b>E2DED9</b>

RED PMS 1788
0/88/82/0 239/70/59 <b>EE2737</b>
INTERNATIONAL OR FOR USE WITH NEGATIVE NUMBERS

Red may only be used to indicate negative numbers on charts or in International collateral (generally in material products for China).

## Tints

Tints should be used sparingly and are the exception versus the rule when applying chart colors. Examples include: comparing data from year to year (or forecasting) and separating “groupings” of information, etc. **Tints may only be used in limited/special situations and do not replace the core set of chart colors.**

TINT 1	TINT 2	TINT 3	TINT 4	TINT 5	TINT 6
22/12/0/4 187/201/225 <b>BBC9E1</b>	38/26/3/11 142/156/190 <b>8E9CBE</b>	35/11/11/0 163/198/214 <b>A2C6D6</b>	0/7/34/1 254/232/178 <b>FEE8B2</b>	34/0/32/10 154/198/173 <b>9AC6AD</b>	0/19/38/0 254/210/162 <b>FED2A2</b>
TINT 7	TINT 8	TINT 9	TINT 10	TINT 11	TINT 12
21/25/0/0 196/186/220 <b>C4BADC</b>	25/4/0/0 185/220/244 <b>B9DCF4</b>	42/4/12/8 133/189/202 <b>85BDCA</b>	30/34/0/0 177/166/209 <b>B1A6D1</b>	6/7/13/16 204/199/189 <b>CCC7BD</b>	0/33/67/0 251/180/103 <b>FBB467</b>

## Color Contrast Requirements

The following shows appropriate color combinations that satisfy color contrast requirements.

### LOGO BLUE



White

### BLUEBERRY



White



Sunflower



Cadet Blue

### CANCUN



Black

### SUNFLOWER



Black



Blueberry



Grape

### SHAMROCK



White

### PUMPKIN



Black



Blueberry

### GRAPE



White



Sunflower

### AQUA



White



Black

### CADET BLUE



Black



Blueberry

### PURPLE HAZE



Black

## Co-Branding Guidelines

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Using two brands together symbolizes partnership and represents shared [or mutual] credibility. The brands represent a set of promises that people associate with each company and allows for cohesive marketing efforts.

These partnerships are critical as we continue to build awareness and equity with our members. Each co-branded relationship should be viewed as a strategic marketing opportunity.

We must ensure that the LIMRA and LOMA logos are not used in any way that could imply an endorsement or false responsibilities.

### BRAND DOMINANCE

Brand dominance means that one partner should have a clear visual lead in design executions.

This is determined during partnership negotiations and the agreed upon Statement of Work (SOW) in which Marketing & Communications should be involved.

Expressing brand dominance is achieved by:

- Placing the dominant brand in the most visible and valuable space (e.g., above the fold in print or on a website, or at the lower right on a billboard or cover)
- When partner logos are in close proximity to each other in a brand-neutral environment (an environment where the design doesn't necessarily favor one brand over the other) placing the dominant brand before (to the left of) the partner brand is desirable



When used with PARTNER logos, follow this order: first, LIMRA or LOMA followed by the partner logos. All logos in a group should be equally spaced and appear to have the same visual weight.



## LIMRA or LOMA-Led Branding

LIMRA or LOMA dominant communications mean our brand is driving the customer experience, and designs will rely heavily on our branding guidelines for look and feel.

- LIMRA or LOMA visuals will be prominently featured. The partner brand may be represented by a logo in a lesser weight
- Materials are subject to LIMRA or LOMA review and approval
- LIMRA or LOMA logos always appear first
- Co-branding is always at the master brand (LIMRA or LOMA) level not the product or solution level
- The call to action must direct to a LIMRA or LOMA landing page/asset

## Partner-Led Branding

The partner owns the relationship, is the primary brand, and leads the marketing effort.

- Partner visuals should be prominently featured. LIMRA or LOMA may be represented by a logo in a lesser weight
- Partner creates the materials for partner-led branding
- Materials are subject to LIMRA or LOMA review
- The partner logo always appears first
- Call to action must direct to a partner-owned landing page/asset

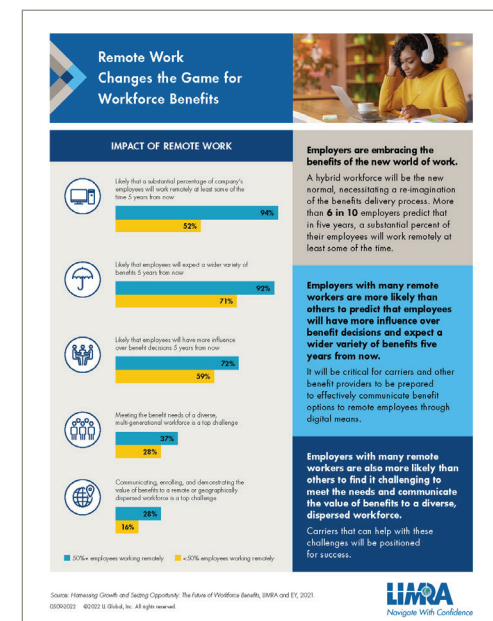
## Asset Review

Submit final co-branded materials to Marketing & Communications for review: [CreativeServices@LIMRA.com](mailto:CreativeServices@LIMRA.com).

### WHERE TO CO-BRAND

Creative assets appropriate for co-branding can include, but are not limited to:

- Email Banners
- Flyers
- Fact Sheets
- Brochures
- Advertising
- Event Signage



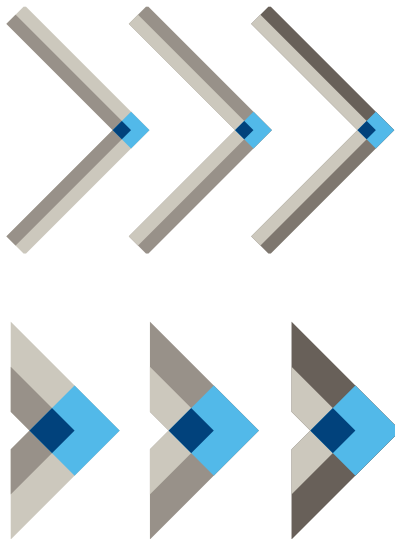
Fact Sheet Flyer



## Iconography

Icons are a valuable design element, especially in infographics. They must be thoughtfully selected, used only where appropriate, and in the proper context. Icons should be selected from only the official “Brand Icons” library located in the Marketing section of our internal SharePoint site.

Icons may be applied in black, white, either of the two primary, or any of the eight main chart (see row 2 of the branding color swatches on page 6 of this style guide) colors. When selecting icon color, appropriate color contrast settings/standards should be satisfied (i.e., light color icons should be placed on a dark background and vice versa). Icons are available in SVG (vector) and PNG (raster) format. SVG should be used for marketing pieces, print, etc. PNG format is for online/website use only.



## Arrow Elements

Arrows are one element of our brand identity and symbolize advancement, growth, forward thinking, and innovation. Consistent, proper use of arrows across all marketing collateral helps reinforce our brand recognition.

Arrows are available in light, medium, and dark options. The version selected should allow for appropriate contrast when placed on top of an object or image, and should always bleed off the left side of the page.

- Do not change the color of the arrows. Use only the color combinations shown
- Allow for white space around the arrow
- The arrow may be used only once per content piece (not as decoration throughout a document)



Infographic

## Fonts and Typefaces

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Futura and Minion are the brand typefaces for print collateral pieces designed in InDesign or Illustrator. Only typeface weights/styles that appear on this list may be used in those programs. Aptos is to be used in Word/PPT pieces. Consult design in these instances for guidance.

### FUTURA STD LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz123456789  
The quick brown fox jumps over the lazy dog.

### FUTURA STD LIGHT OBLIQUE

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz123456789  
*The quick brown fox jumps over the lazy dog.*

### FUTURA STD BOOK

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz123456789  
The quick brown fox jumps over the lazy dog.

### FUTURA STD BOOK OBLIQUE

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz123456789  
*The quick brown fox jumps over the lazy dog.*

### FUTURA STD HEAVY

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz123456789  
The quick brown fox jumps over the lazy dog.

### FUTURA STD HEAVY OBLIQUE

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz123456789  
***The quick brown fox jumps over the lazy dog.***

### FUTURA STD BOLD

**ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz123456789**  
**The quick brown fox jumps over the lazy dog.**

### FUTURA STD BOLD OBLIQUE

***ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz123456789***  
***The quick brown fox jumps over the lazy dog.***

### MINION PRO REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz123456789  
The quick brown fox jumps over the lazy dog.

### MINION PRO ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz123456789  
*The quick brown fox jumps over the lazy dog.*

### MINION PRO SEMIBOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz123456789  
The quick brown fox jumps over the lazy dog.

### MINION PRO SEMIBOLD ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz123456789  
*The quick brown fox jumps over the lazy dog.*

## Website

Open Sans and Roboto are the brand fonts for online use. Open Sans is used for body copy and Roboto for headings. Only typeface weights/styles that appear on this list may be used.

### OPEN SANS REGULAR (400)

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz123456789  
The quick brown fox jumps over the lazy dog.

### OPEN SANS ITALIC (400)

*ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz123456789  
The quick brown fox jumps over the lazy dog.*

### ROBOTO MEDIUM (500)

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz123456789  
The quick brown fox jumps over the lazy dog.

### ROBOTO MEDIUM ITALIC (500)

*ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz123456789  
The quick brown fox jumps over the lazy dog.*

### ROBOTO BOLD (700)

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz123456789  
The quick brown fox jumps over the lazy dog.

### ROBOTO BOLD ITALIC (700)

*ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz123456789  
The quick brown fox jumps over the lazy dog.*

## Word and PowerPoint

Aptos is the brand font for Word and PowerPoint use. Only typeface weights/styles that appear on this list may be used.

### APTOS (BODY) REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz123456789  
The quick brown fox jumps over the lazy dog.

### APTOS (BODY) BOLD

**ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz123456789  
The quick brown fox jumps over the lazy dog.**

### APTOS (BODY) ITALIC

*ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz123456789  
The quick brown fox jumps over the lazy dog.*

### APTOS DISPLAY (HEADINGS) REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz123456789  
The quick brown fox jumps over the lazy dog.

### APTOS DISPLAY (HEADINGS) BOLD

**ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz123456789  
The quick brown fox jumps over the lazy dog.**

### APTOS DISPLAY (HEADINGS) ITALIC

*ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz123456789  
The quick brown fox jumps over the lazy dog.*

## Human-Centered Photography

When selecting photographs, collaboration between the designer and the author is crucial. These images serve as visual storytellers, effectively forging an emotional connection with the audience. Therefore, thoughtful consideration is essential.

Here are some guidelines for choosing impactful images:

### 1. Relevance and Thoughtfulness:

- Images should align with the project's/article's intended purpose
- They must resonate with the content and evoke the desired emotions

### 2. Authenticity and Candidness:

- Prioritize candid shots of real people in real situations
- Whenever possible, capture people in action rather than posed scenarios

### 3. Avoid Stereotypes and Manipulation:

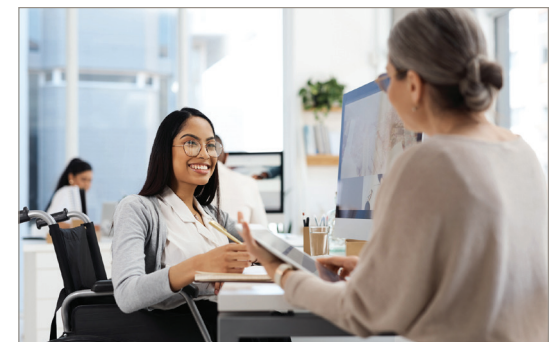
- Refrain from using stereotypical images (e.g., piggy banks, plants growing out of coins)
- Avoid using photos that defy logic, such as depicting people in business suits climbing mountains or workers sitting at office furniture in deserts
- Steer clear of manipulated images that combine realism with impossible graphics (floating numbers, lines, transparent computer screens)
- Unrealistic images can confuse viewers and distract from the intended message, opt for visuals that align with the context and enhance the overall impact of your content. Images should be realistic, yet reflective of the content

### 4. Natural Environments:

- Avoid sterile portrait studio backgrounds
- Choose backgrounds that feel genuine and uncontrived images you could capture on your own with a camera



These words convey the tone of our brand: emotional, sensitive, engaging, heartfelt, meaningful, understandable, happy, compassionate, cheerful, enthusiastic, inspiring





## Human-Centered Photography (continued)

**5. Embracing Diversity:** Strive for inclusivity by representing various aspects of humanity

- Race/Ethnicity
- Age
- Sexual Orientation/Identification
- Body Types
- Abilities

Human-centered photography is available on SharePoint in the following categories:

- People
- Family
- Professional Development
- Talent Solutions
- Convening

Remember, each photograph contributes to the **overall narrative**, making it essential to **choose wisely**.

## Thematic Photography

When a human-centered approach is not appropriate given the subject matter, thematic images are a great alternative. They should be intuitive without being overt; realistic without being stereotypical; we should not expect the audience to overthink to find the connection to the content.

Thematic photography is available on SharePoint in the following categories:

- Future, Forecast, Prediction
- Thematic
- Silhouettes
- Information Technology (IT)
- Direction, Navigation
- Architectural, Engineering

